

AUSTRIAN INFORMATION

PUBLISHED BY THE AUSTRIAN INFORMATION SERVICE

31 EAST 69th STREET • NEW YORK 21, N.Y. • TELEPHONE: LEHIGH 5-4120

Vol XIV, No. 1

January 14, 1961

UN APPROVE AUSTRIAN ATOM RESOLUTION

The Political Committee of the United Nations' General Assembly has approved a draft resolution submitted by Austria, India and Sweden requesting that the countries participating in the Geneva Conference concerned with the banishment of nuclear arms tests, namely the United States, Great Britain and the Soviet Union, continue to voluntarily renounce nuclear tests.

72 representatives cast their votes in favor of the Austrian draft resolution while the representatives of five countries abstained. According to the draft resolution the negotiators should endeavor to reach an agreement on the banishment of nuclear arms as soon as feasible.

In addition, the resolution requested that the Disarmament Committee receive a report on the results of the Geneva nuclear talks.

AUSTRIA TRANSMITS PROPOSALS FOR RE-OPENING OF TALKS ON SOUTH TYROL

In accordance with the talks held in Paris between the Austrian Foreign Minister Dr. Bruno Kreisky and the Italian Foreign Minister Antonio Segni, the Austrian Embassy in Rome has transmitted to the Italian Government proposals concerning the re-opening of negotiations on the South Tyrol.

It is learned from diplomatic circles that Austria has proposed to begin these negotiations sometime during the second half of January, 1961. While they are to start in an Italian city, it is well conceivable that they will shift between Rome and Vienna.

As soon as the Italian reply to the Austrian memorandum has arrived at the Ballhausplatz, the Austrian delegation for the negotiations will be named. It will probably include delegates from the political parties represented in the National Council, as counsellors. Essentially, the Austrian delegation will comprise the same members as the one which represented the Austrian viewpoint to the United Nations.

AUSTRIAN AIRLINES TRANSPORTED 120,000 PASSENGERS IN 1960

In 1960, the Austrian Airlines (AUA) increased the number of their passengers by 65 per cent above 1959: from 72,675 to 120,000. This figure tops the added total for the years 1958 and 1959. Utilization of the airline's capacity was raised from 39 to 47 per cent, and in September 1960 reached 87.4 per cent on the scheduled route Vienna-Zurich.

CURRENCY IN CIRCULATION IS FULLY COVERED; GOLD RESERVES ARE UP

On Dec. 15, 1960, the currency in circulation in Austria was covered at a rate of 96.8 per cent by gold and hard foreign currency. It amounted to 18.65 billion schillings (one dollar equals approximately 25 schillings. -Ed.) as compared to the gold and foreign exchange reserve of 18.06 billion schillings, according to a statement issued by the National Bank.

One year ago, the money in circulation amounted to 17.46 billion schillings which were covered by 17.78 billion schillings in gold and foreign exchange, i.e., 101.8 per cent. The money in circulation by mid-December topped last year's amount by 1.19 billion schillings while the gold and foreign exchange reserve has risen by 285.9 million schillings. Of this amount, 29.69 million schillings represents the rise in gold reserves while 259.24 million schillings represent the foreign exchange rise.

AUSTRIA MOURNS DEATH OF PROF. ERWIN SCHROEDINGER

Prof. Erwin Schroedinger, one of the world's leading mathematical physicists and co-winner of the 1933 Nobel Prize for Physics, died in Vienna January 4 of an asthma ailment.

Prof. Schroedinger was awarded the Nobel Prize for discoveries in the field of electric waves. He shared the honor with Dr. P.M. Dirac of Cambridge University. Both men were acclaimed as authorities in the new field of mathematical atomic physics, known as wave mechanics. Scientists hailed their discoveries as something new which at the time wrote finis to a 200-year epoch in scientific thought.

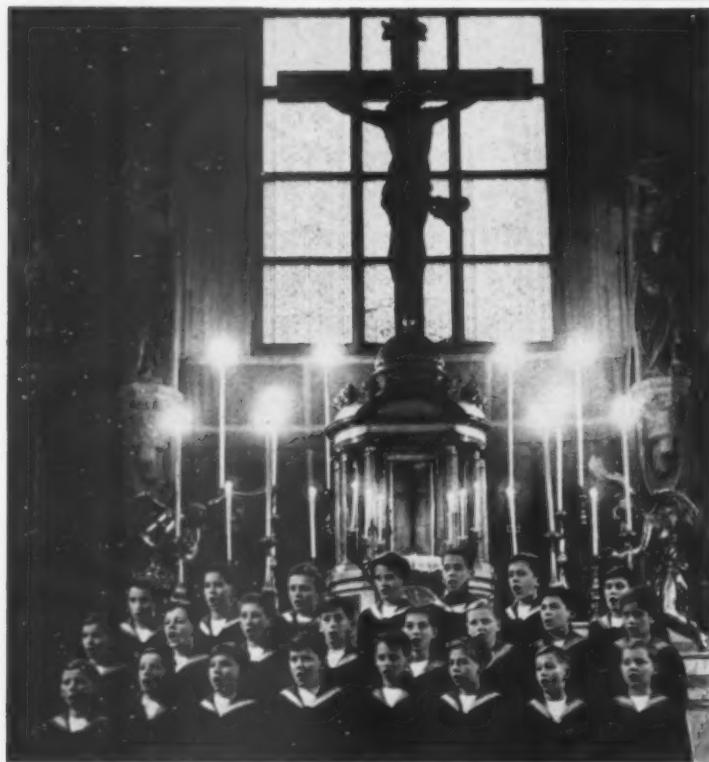
What the new concept did was replace probability with supposed certainty. Prof. Schroedinger, and his associates developed this line of thought after scientists had discovered that "laws" of physics applying to heavy or great collections of atoms did not always work in the same way when applied to individual atoms.

Physical laws expressed by mathematical symbols — abstract reasoning rather than the observation of the previous 200 years — yielded the concept of uncertainty, which says in effect that the majority of atoms will react in a predictable way — but not necessarily all of them.

At Princeton Institute

Until then, scientists were baffled in trying to draw a

(Continued on page 4)



THE VIENNA CHOIR BOYS

By mid-April 1945, shortly after street fighting had stopped, here and there in Vienna, on walls and on fences little slips of paper made their appearance with a typewritten invitation that boys who could sing should apply with the the management of the Vienna Choir Boys. On May 20, 1945, the little slip went on to say, this group planned to perform Haydn's Nelson Mass in the Burg Chapel, and, even more phantastic, in the fall of the same year it planned a trip to America.

Who was more admirable in this venture it would be difficult to decide — the rector of the Choir Boys, Monsignore Josef Schnitt who, having been dismissed from the management of the Boys' Hostel during the Nazi period, unhesitatingly went about re-establishing his famous choir and collecting talented boys from the streets, or Josef Krips, the famous conductor, who undertook a performance of the Haydn Mass with the as yet poorly trained voices at a time when the war had not even come to its official end.

The two men attained their goal. In close cooperation, masters and disciples managed to acquire new fame for the Vienna Choir Boys. Today, the Seminary of the Vienna Choir Boys houses approximately 80 boys who are constantly touring Europe and many overseas countries.

Working extremely hard, the Choir Boys literally sang themselves into their new home, the Augarten Palace. This habitat is not less beautiful than Wilhelminenberg Castle, their former home which, having been taken away during the war, was never restored to them. Having suffered severe bomb damage, the Augarten Palace was rebuilt in line with the needs of a seminary. The so-called "Josefs-Stoeckl", a building in the immediate vicinity of the Augarten Palace, has been made into a home for those of the choir boys who

have reached the period of mutation, i.e., of breaking of the voice. Thus, those disciples whose families do not live in Vienna or who are the children of less affluent parents, are given an opportunity to pursue their studies or their professional training without worry. They are being supported by those of their fellows who still go on singing until they are ready to make their way in the world and earn their living.

The Institute

Whenever the Vienna Choir Boys go abroad and add new laurels to their crown of success, the question is being asked: how come that this choir is continually considered one of the best boys' choirs in the world, and how come that it never fails to provoke the heartiest expressions of sympathy and friendship?

The high level of the Choir's performances is due to a very thorough musical training. The boys cannot enter the seminary before reaching the age of 10 years but, beginning with their eighth year of life they receive training as so-called externs in conformity with a rigidly systematic curriculum which comprises voice training, musical theory, and mastery of one musical instrument. A beautiful voice and a good ear are the prerequisites for acceptance by the institute.

Instruction, entirely centered around music, is not lacking in a measure of severity and systematic application, these being the precondition for steady achievement and the impression of effortlessness and gracefulness which, combined with the charm of natural musicality, exert so strong an enchantment. Nonetheless, the Vienna Choir Boys are not just drilled prodigies standing on the concert stage or in the churches' choirs but genuine "little rogues", not at all "angels' faces" as some over-enthusiastic critics will have them, but boys who while they know how to apply themselves to the singing of a Sanctus or a Gloria with astonishing maturity and all due earnestness, will just the same give their all to a game of football in the garden of their Augarten Palace.

History of the Hofburg Orchestra and the Choir Boys

The choir boy whom we see standing before us so gay and nimble in his sailor's suit and proudly raising his hand in salute to his headgear — this boy has a long line of ancestors, reaching back into the old, narrow, gothic Vienna of the first Hapsburgs.

As early as in the days of Rudolph IV (1358-1365), the founder of the then ducal Burg orchestra, vocal performances enjoyed great attention. Every Saturday and Sunday, masses and vespers were sung, and it was the chaplain's duty to find youthful singers. With the age of humanism, the court orchestra enters its period of splendor as Vienna began to compete with the other cultural centers in Europe. Maximilian I (1490-1519), the humanist and artist on the imperial throne, through his marriage with Mary of Burgandy gained acquaintance with the artistic court style, the dedication to music and the establishment of choirs in the Netherlands. Consequently, on July 7, 1498, he gave order to establish employment for singers for the court orchestra. Thus, the institute of the court boy singers in Vienna was created.

At the court of the music-loving Hapsburgs, the court orchestra could not but flourish. Besides tenors, basses, and discant singers, there were always boy singers, approximately twelve of them. It fell to the choir master to finance their entire upkeep, their quarters, their clothing, and their tuition from a lump sum paid to him by the Court. Upon reaching mutation, the boys received a settlement sum and additional money for their trip home. Those who wanted to take up studies were sent to a theological seminary at the Emperor's expense. Here they could avail themselves of three years' free study and instruction. Many of them acquired mastery of a musical instrument and became members of the court orchestra. By 1580, the number of singers in the orchestra amounted to above 30 of altogether 83 members. The conductors who from now were secular musicians rather than clergymen, were held by stern court orders to see in every respect to the well-being of the boy singers.

Even that early it was well understood that these youth dedicated to art as they were had to work twice as hard as others and, therefore, were in need of excellent care. The same court orders divulge that the boy singers of the court orchestra were sent out to give guest performances and received special remuneration for such services.

During the 18th century, the education of the boy singers kept pace with the pedagogic concepts of the age. The most famous and gifted of the boy singers, Franz Schubert who was a choir boy from 1808-1813, has left us a vivid and exact description of the boy singers' life and learning in his day. His certificates, applications and other documents show that the standard of musical and general training was stern, so stern as a matter of fact that poor Schubert, though "recommended by Salieri for his excellent musical talent and as creator of good musical pieces" fell back to the second class because he wasn't good in Latin and Mathematics, and that meant that he could not partake in the free course of studies reserved for members of the Seminary.

Other famous men had been members of the choir boys' Seminary: among them Johann Joseph Fux (1660-1741), the great Austrian Baroque composer, and the conductors Hans Richter (1843-1916), Felix Mottl (1856-1911) and Clemens Krauss (1893-1954).

Christoph Willibald von Gluck (1714-1787), the great revolutionizer of opera, had spent his best creative years as court composer in Vienna (1754-1764) and staged important works with the choirs of the court orchestra.

Wolfgang Amadeus Mozart (1756-1791) became imperial court composer in 1787 employing his time in this capacity also for the court orchestra. When Mozart composed "Bastien and Bastienne", he was twelve years old. It was through this charming early work as well as others of the same period that the boy in a sense became the house composer of today's Vienna Choir Boys who have their greatest successes with Mozarts sing plays which they consider the mainstays of their programs.

Joseph Haydn (1732-1809) also deserves mention here. Even though he and his brother Michael when choir boys were not members of the imperial court orchestra but of the choir of St. Stephen, they fully shared the life of the choir



The Vienna Choir Boys help the crew of The S.S. Statendam drop anchor in New York harbor.

boys up to the time of mutation. Haydn's "Apothecary" has become a popular piece in the Vienna Choir Boys' program.

Finally, it ought to be mentioned that many contemporary musicians in Austria are indebted to the Vienna Choir Boys' organization for their excellent and thorough musical education during their early youth.

VIENNA CHOIR BOYS TOURING U.S.

Austria's junior ambassadors of international good will — the Vienna Choir Boys — arrived in New York Jan. 6 for an extended tour of the United States.

Concerts are scheduled as follows:

JANUARY

- 8 (Aft.) Wash. D.C. Constitu. Hall
- 9 Baltimore, Md. Lyric Theatre
- 10 Cumberland, Md. Ft. Hill H.S.
- 12 Vineland, N.Y. H.S.
- 13 Springfield, Pa. Springfield H.S.
- 14 Wellsboro, Pa. Senior H.S.
- 16 Woodbridge, N.J. H.S.
- 17 Patchogue, N.Y. Senior H.S.
- 19 Rochester, N.Y. Capitol Theatre
- 20-21 Toronto Ont. Can. Massey Aud.
- 23 London, Ont. Can. Grand Theatre
- 24 Kitchener, Ont. Memorial Audit.
- 25 Chatham Ont. Can. Vocational Sch.
- 26 Mt. Clemens, Mich. H.S.
- 27 Royal Oak, Mich. Oak Park H.S.
- 29 Park Ridge, Ill. Maine Twnshp HS
- 30 Paris, Ill HS

FEBRUARY

- 1 Oshkosh, Wisc. Raulph & Grand Th.
- 3 Naperville, Ill. Barbara Pfeiffer Memorial Hall
- 4 Rockford, Ill. Court St. Methodist Church
- 5 (Aft.) Chi., Ill. Orchestra Hall
- 7 Anoka, Minn. H.S.
- 8 Rochester, Minn. May Civic Aud.
- 9 Mankato, Minn. State College Aud.
- 12 (Aft.) Hutchinson, Kan. Richardson
- 15 Lawton, Oklahoma McMahan Aud.
- 16 Fort Worth, Tex. Will Rogers Aud.
- 17 Greenville, Tex. Municipal Aud.
- 18 Tyler, Texas Municipal, So. College

- 20 Petaluma, Calif. HS
- 22 Livermore, Cal. HS
- 23 Pacific Grove, Cal. HS
- 24 Belmont, Cal. Notre Dame Audit.
- 25 San Francisco, Cal. War Mem. Opera House
- 26 (Aft.) Walnut Creek, Cal Las Lomas HS
- 28 Oceanside, Cal HS

MARCH

- 1 Los Angeles, Cal. Thorn Hall Occidental College
- 2 San Bernadino, Cal. Calif. Thea.
- 3 La Jolla, Cal. Sherwood Hall
- 4 Los Angeles, Cal. Philharmonic A.
- 6 Lincoln, Neb. Pershing Mem.
- 8 (Aft. & Eve) Morris, Minn. Morris Campus (Minneapolis) 4:30 p.m. & 8:00 p.m.
- 9 Decorah, Iowa Preus Gym. Luther College
- 10 Clinton, Iowa Wash. Jr. HS
- 11 Harvey, Ill. Thornridge, Ill.
- 13 Indianapolis, Ind. Murat Theatre
- 14 Ashland, Ohio McDowell Audit.
- 15 Berea, Ohio Roehm Jr. High
- 18 (Aft.) Boston, Mass. Symphony Hall
- 19 (Aft.) Framingham, Mass. State Teachers
- 20 Bristol, Conn. H.S.
- 21 Stoneham, Mass. Town Hall
- 22 Groton, Conn. H.S.
- 24 New York City Town Hall
- 25 (matinee) New York City

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Schroedinger (Continued from page 1)

picture of an atom that behaved sometimes as a particle and again as a cloud of electricity. Some would draw an atom, then rub it into a smudged cloud of chalk. Now they abandoned such drawings in favor of mathematical equations.

Prof. Schroedinger deduced a single equation which describes in statistical terms the behavior of atoms. The equation bears his name — the Schroedinger equation — and from it flows all of modern quantum mechanics.

Born in Vienna, Aug. 12, 1887

He taught at the Universities of Vienna, Stuttgart, Breslau and Zurich. In 1927 he took charge of the Department of Technical Physics at the University of Berlin, succeeding Prof. Max Planck, who retired because of his age.

Prof. Schroedinger won recognition for papers on the theory of matter, wave mechanics, the physical theory of colors and the quantum theory. In 1933, because of the rise of Hitlerism, he accepted a call as guest professor at Magdalen College, Oxford.

Subsequently he went to the University of Graz. In 1938, when the Nazis gained control of Austria, he emigrated to the United States temporarily, then taught in Dublin at the Institute for Advanced Studies. He was a popular lecturer in Dublin, endearing himself to the Irish with his study of Gaelic, Irish music and Celtic design.

Theorized on Life's Origin

In Dublin he wrote "The Physical Aspect of the Living Cell," setting forth a new theory about the origin of life.

In 1947 at the Dublin Institute he said he had succeeded in expanding Dr. Albert Einstein's theory of relativity and in proving the possibility of utilizing it for research in the field of electromechanical energy.

In 1956 he returned to the University of Vienna. His opening lecture was on "The Crisis of the Notion of the Atom."

He was a member of the leading academies of science of the world.

His works included "What Is Life?" "Statistical Thermodynamics," "Space-Time Structure," "Science and Humanism," "Nature and the Greeks," "Expanding Universe" "Mind and Matter."

He had represented Austria in the United Nations International Atomic Energy Agency.

UPWARD TREND OF AUSTRIAN ECONOMY CONTINUES

The trend of the Austrian economy continues on the upgrade, comments the Austrian Institute of Economic Research in its latest monthly review. Judging by recent statistical data, business activity in almost all sectors is benefiting from the vigorous pick-up of the economy at the start of the Fall season. Foreign trade, industrial production, transportation and other important branches registered substantial advances. Retail sales which had fallen off slightly in recent months also benefited by the general economic upsurge in September.

Unemployment at the end of October was below the level recorded in the summer of 1959 despite a slight seasonal increase. The balance of payments is now in a deficit con-

dition due to reduced foreign exchange receipts following upon the end of this year's tourist season.

Prices have, on the whole, shown remarkable stability in recent weeks thanks largely to ample supply of seasonal goods. A slight upward trend is, however, thought likely in the months ahead.

MINING ENTERPRIZER TOP MOST FORMER PRODUCTION RESULTS

Production results of Austrian mining enterprises (excepting coal mines) in the first nine months of 1960 exceeded last year's figures in almost all branches. Iron ore output, at 2,633,000 tons, was up 4% over the year before due to the continuing heavy demand from iron and steel manufacturers. The production of lead, zinc, antimony, bauxite and other minerals registered increases over the preceding year. Graphite production in the first three quarters at 65,000 tons was 53.4% above the year before. Austria continues to be the world's second biggest producer of graphite.

The Austrian output of sinter magnesite, a major export item to the USA, was up 29.4% over last year, totalling 369,200 tons in the first 3 quarters of the current year. Output of caustic burned magnesite at 88,934 tons was 19.3% higher than last year, while magnesite bricks and tiles, at 188,251 tons, recorded an increase of 43.2% over the corresponding period of 1959.

IRON AND STEEL OUTPUT CONTINUES TO RISE

Output of the iron and steel industry in the first quarter of 1960 was 22 per cent above the same period of the previous year. (In the first half-year 1960 iron and steel production had been 26 per cent above last year's level.) Production of pig iron increased by 14 per cent in the third quarter. Crude steel output registered a 27 per cent rise.

The rolling mills raised their production by 25 per cent in the third quarter of 1960. They produced 31 per cent, 18 per cent and 9 per cent more rods, strip and rolled wire. Output of light and heavy sheets rose by 20 per cent and 22 per cent respectively. The production of medium-weight sheets increased by 17 per cent, while that of coils climbed by no less than 52 per cent. Orders for rolling mills averaged 56 per cent above last year's level on October 1. Rods,

AUSTRIAN SMALL IRONWARE INCREASES EXPORTS TO MORE MARKETS

Austrian small ironware has been an attractive export article. The group includes a number of devices for trade, industry and some use such as tongs, hammers, chisels, screw drivers, files, compasses, needles, saws, boring tools, knives, auto repair tools, kitchen gadgets, wrought iron articles as well as provision for mountaineers.

One of the most important producers of these goods is the small ironware industry of the Stubai Valley in the Tyrol which exports nearly one third of its total production to 43 countries throughout the world.

The USA ranks as the main country of destination buying about 4.75% of the total output. The most important single items in exports to the USA are trowels and tongs.

MUSICAL SPRING IN SALZBURG 1961

From May 19 til June 4, 1961, Salzburg presents a series of concerts under the title "Musical Spring 1961". This "Little Salzburg Festival" comprises 16 chamber concerts, four serenades, four concerts of sacred music, two study concerts, and one concert of Austrian folk music. They are to be performed in the old castles and historic places of Salzburg for which much of this music was originally written: the baroque rooms of the Residence, the Mirabell Palace and the Fortress Hohensalzburg, the gardens of Mirabell, Leopoldskron and Hellbrunn, the venerable churches of St. Peter and Maria Plain.

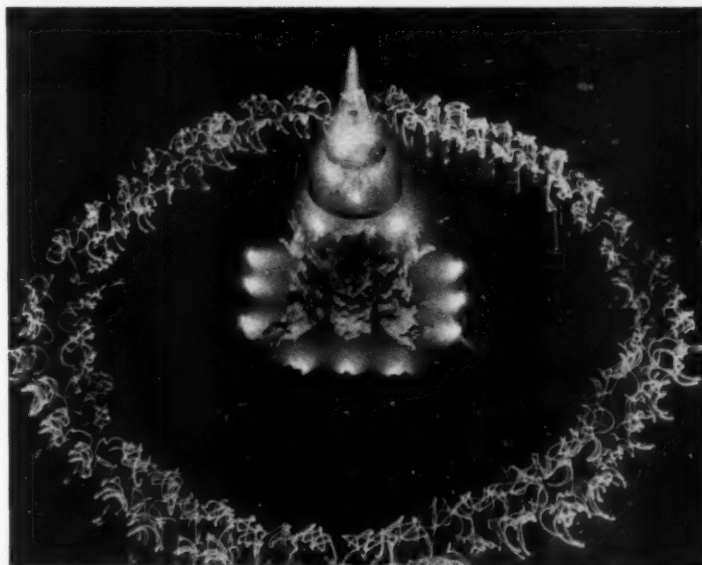
The programs of altogether thirty concerts are dedicated to the works of Beethoven and Mozart as well as older Austrian masters such as Hofhaymer and Muffat.

The following musical organizations participate in the series which is to be a quiet, intimate affair for connoisseurs of classical and pre-classical music: Camerata Academica of the Mozarteum, conductor: Bernhard Paumgartner; Orchestra of the Musical Spring, conductor: Wilhelm Stross; Salzburg Cathedral Choir, conductor: Joseph Messner; Salzburg Radio and Mozarteum Choir, conductor: Ernst Hinreiner; Stross String Quartet, Munich; Weller String Quartet, Vienna; Loewenguth String Quartet, Paris; Quartetto di Milano; Wind Instrument Ensembles from Prague and Salzburg; "Wiener Solisten", Vienna and international soloists. Artistic Director: Wilhelm Stross.

SCHEDULE OF SALZBURG FESTIVAL

July 26 - August 31, 1961

July		
Wed.	26	7:30 P.M. Idomeo (Mozart)
Thurs.	27	8:00 P.M. Soloist Concert
"	"	8:00 P.M. Der Bauer als Millionar (Raimund)
Fri.	27	7:30 P.M. Der Rosenkavalier (R. Strauss)
Fri.	28	8:00 P.M. Serenade
Sat.	29	8:00 P.M. Orchestral Concert
"	29	8:00 P.M. Chamber Concert
Sun.	30	11:00 A.M. Mozart Matinee
"	30	5:00 P.M. Everyman
"	30	8:00 P.M. Song Recital
Mon.	31	8:00 P.M. Soloist Concert
"	31	9:00 P.M. Serenade
Aug.		
Tues.	1	7:30 P.M. Così Fan Tutte (Mozart)
"	1	8:00 P.M. Chamber Concert
Wed.	2	7:30 P.M. Don Giovanni (Mozart)
Thurs.	3	7:30 P.M. Der Rosenkavalier (R. Strauss)
"	3	8:00 P.M. Soloist Concert
"	3	8:30 P.M. Concert of Salzburg Radio and Mozarteum Choir
Fri.	4	8:00 P.M. Orchestral Concert
"	4	8:00 P.M. The Abduction from the Seraglio (Mozart)
Sat.	5	7:30 P.M. Don Giovanni (Mozart)
Sat.	5	8:00 P.M. Song Recital
"	5	9:00 P.M. Serenade
Sun.	6	11:00 A.M. Mozart Matinee
"	6	5:00 P.M. Everyman
"	6	8:30 P.M. Church Music Concert
Mon.	7	8:00 P.M. Chamber Concert
"	7	9:00 P.M. Serenade
Tues.	8	11:00 P.M. Orchestral Concert
"	8	7:30 P.M. Così Fan Tutte (Mozart)
"	8	8:00 P.M. Abduction from the Seraglio (Mozart)
Wed.	9	8:00 P.M. Simone Boccanegra (Verdi)
"	9	8:00 P.M. Orchestral Concert
Thurs.	10	7:30 P.M. Idomeo (Mozart)
"	10	8:00 P.M. Der Bauer als Millionar (Raimund)
Fri.	11	7:00 P.M. Faust (Play in German Language) Goethe
"	11	7:30 P.M. Don Giovanni (Mozart)
"	11	8:00 P.M. Orchestral Concert
Sat.	12	11:00 A.M. Mass in C Minor
"	12	7:30 P.M. Der Rosenkavalier (Strauss)
"	12	8:00 P.M. Song Recital
"	12	9:00 P.M. Serenade



For many years the Salzburg Festival has opened with the torch-dance on the Residenzplatz.

Sun.	13	11:00 A.M. Mozart Matinee
"	13	5:00 P.M. Everyman
"	13	8:00 P.M. Orchestral Concert
"	13	8:00 P.M. Abduction from the Seraglio (Mozart)
Mon.	14	7:30 P.M. Così Fan Tutte (Mozart)
"	14	8:00 P.M. Chamber Concert
"	14	9:00 P.M. Serenade
Tues.	15	5:00 P.M. Everyman
"	15	8:00 P.M. Simone Boccanegra (Verdi)
"	15	8:00 P.M. Soloist Concert
"	15	8:30 P.M. Church Music Concert
Wed.	16	7:30 P.M. Das Bergwerk zu Falun (Opera by Rudolf Wagner-Regency, World Premiere)
"	16	8:00 P.M. Abduction from the Seraglio (Mozart)
Thurs.	17	8:00 P.M. Orchestral Concert
"	17	8:00 P.M. Song Recital
"	17	8:15 P.M. Der Bauer als Millionar (Raimund)
Fri.	18	7:30 P.M. Der Rosenkavalier (R. Strauss)
Sat.	19	7:00 P.M. Faust (Goethe)
"	19	7:30 P.M. Don Giovanni (Mozart)
"	19	8:00 P.M. Chamber Concert
Sun.	20	11:00 A.M. Mozart Matinee
"	20	5:00 P.M. Everyman
"	20	8:00 P.M. Orchestral Concert
"	20	8:00 P.M. Song Recital
"	20	8:30 P.M. Church Music Concert
Mon.	21	7:30 P.M. Das Bergwerk zu Falun
"	21	8:00 P.M. Chamber Concert
"	21	9:00 P.M. Serenade
Tues.	22	7:30 P.M. Don Giovanni (Mozart)
Wed.	23	8:00 P.M. Orchestral Concert
"	23	8:00 P.M. The Abduction from the Seraglio (Mozart)
Thurs.	24	8:00 P.M. Simone Boccanegra (Verdi)
"	24	9:00 P.M. Serenade
Fri.	25	7:30 P.M. Der Rosenkavalier (R. Strauss)
"	25	8:00 P.M. Der Bauer als Millionar (Raimund)
Sat.	26	11:00 A.M. Mozart Matinee
"	26	7:00 P.M. Faust (Goethe)
"	26	7:30 P.M. Das Bergwerk zu Falun (Opera by Rudolf Wagner-Regency)
Sun.	27	11:00 A.M. Orchestral Concert
"	27	5:00 P.M. Everyman
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Tues.	29	8:00 P.M. Simone Boccanegra (Verdi)
Wed.	30	7:30 P.M. Der Rosenkavalier (R. Strauss)
Thurs.	31	7:00 P.M. Faust (Goethe)

VIENNA SPRING FAIR TO FEATURE FURNITURE SHOW

The next Vienna Spring Fair will be held from March 12 to March 19, 1961. A special feature will be a comprehensive furniture show in which a number of foreign exhibitors are expected to participate.

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may be quoted freely.

Source need not be given.

PREVIEW OF THE KONZERTHAUS SOCIETY'S MUSIC FESTIVAL

From May 28 to June 25, 1961, the Tenth International Music Festival of the Vienna Konzerthaus Society is to take place as part of the 1961 Vienna Festival Weeks. The program includes concerts devoted to modern music as well as masterpieces of the classical tradition and is intended to give a survey of contemporary music in the broadest sense, from Claude Debussy and Modest Mussorgski to noted contemporary composers.

The opening concerts will be given by the Orchestre National TSF Paris, conducted by Lorin Maazel. In addition, the Festival program is to offer a performance in concert form of Mussorgski's opera "Boris Gudunov" with the Vienna Symphonic Orchestra conducted by Lovro von Matacic, the choral parts assigned to the Ljubljana Philharmonic Choir, and the title role interpreted by George London. This presentation in the Russian language will be the first rendition in Vienna of Mussorgski's original version of the work. Until now, Vienna audiences have heard only the adaptations by Rimski-Korsakov or others.

The Berlin RIAS Orchestra under Ferenc Fricsay will give two concerts, one devoted to classical, the other to modern music. First, the orchestra will play a Beethoven program, with the Coriolan Overture, the Triple Concerto interpreted by Wolfgang Schneiderhan, Pierre Fournier, and Geza Anda, and the Seventh Symphony. The second event is devoted to Bela Bartok's "Deux Portraits", his Violin Concerto with Yehudi Menuhin as soloist, and his Concerto for Orchestra.

The London Symphony Orchestra is booked for three concerts to be conducted by Leopold Stokowsky, Georg Solti, and Pierre Monteux. Soloist in the second concert will be Nathan Milstein.

The choir and the orchestra of the West German Broadcasting Corporation will present the world premiere of Arnold Schoenberg's posthumous oratorio "Jacob's Ladder" (Die Jakobsleiter) in a scenic adaptation by Winfried Zillig, staged and conducted by Rafael Kubelik. The part of the text not set to music will be spoken by actors under the direction of Rudolf Sellner.

The orchestra of the German Southwest Broadcasting Corporation will present mainly works by the younger generation. The first concert, conducted by Pierre Boulez, offers the composer's "Pli selon Pli" as a world premiere inasmuch as Boulez has added further movements to the already existing parts of the score to form a work which has not yet been heard in its entirety. The second concert is to be directed by the Austrian conductor Hans Rosbaud.

Performances of all compositions by Anton von Webern are also planned. The Los Angeles Strings Orchestra will play his Five Movements for String Orchestra (Fuenf Saetze fuer Streichorchester). Kurt Weill's music will be heard in presentations of "Das kleine Mahagonny" and "The Seven Deadly Sins", the latter with Lotte Lenya.

Other concerts will be contributed by the Ljubljana Philharmonic Choir, the Nederlandse Kammerchor under Felix de Nobel, and the Pamplona Chamber Choir, in addition to the Vienna Chamber Choir, presenting as a world premiere in the concert form the Missa Super Modos by Anton Heiller, and the Vienna Singakademie, offering a first performance in Vienna of the "Ezzolied" by Johann Nepomuk David.

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JOSEPH ROSENSTOCK TO CONDUCT AT METROPOLITAN OPERA

Joseph Rosenstock, Austrian-born conductor, for the last two years, General Music Director of the Cologne Opera, this season will conduct all performances of Wagner's "Tristan and Isolde" and Richard Strauss' "Elektra" at the Metropolitan Opera.

BREGENZ FESTIVAL OFFERS ATTRACTIVE MUSICAL PROGRAM

The 1961 Bregenz (Vorarlberg) Festival from July 21 to August 20 will present 36 performances. "The Gypsy Baron" (Der Zigeunerbaron) by Johann Strauss has been selected as this year's traditional "Play on the Lake", starring Anton Dermota, Gerda Scheyrer, Carl Doench, Alois Pernerstorfer, Peter Klein, Hilde Roessel-Majdan, and Elizabeth Hoengen. The famous operetta is to be staged by Adolf Rott, conducted by Walter Goldschmidt.

The Vienna State Opera Ballet will make its appearance on the floating stage in the Lake with Sergei Prokofiev's "Romeo and Juliet". The Vienna Symphonic Orchestra is to give four concerts in addition to playing the orchestral part in four performances of Daniel Auber's opera "Fra Diavolo" in the Bregenz "Theater am Kornmarkt". The production of the opera has been assigned to Karl Heinz Haberland. Conductor Bruno Amaducci.

The first concert of the Vienna Symphonic Orchestra under Joseph Keilberth is devoted exclusively to Wolfgang Amadeus Mozart. In the second concert, Wolfgang Sawallisch will present Johannes Brahms' German Requiem, soloists Hanny Steffek and Walter Berry. The third concert under Heinrich Hollreiser is to present Franz Schmidt's oratorio "The Book with Seven Seals" (Das Buch mit Sieben Siegeln), with Hilde Roessel-Majdan, Hanny Steffek, Walter Berry, Anton Dermota and Murray Dickie als soloists, and the Vienna Singverein. The fourth concert, to be conducted by Francis Madaira, will offer a mixed program, starring Jean Madaira.

THE WIENER SCHNITZEL TOO HAS A HISTORY OF ITS OWN

Due to the self-assurance with which the *Wiener Schnitzel* is being recommended to all foreign visitors coming to Vienna, doubt concerning its place of origin seems almost sacrilegious. Now - while this may be a correct attitude with regard to the name of the dish, cultural history divulges quite a different story concerning its origin.

For the better part of a century the problem was simply one between two cities, namely Milan and Vienna. But suddenly in our day, the quest for the discovery of the Schnitzel's birthplace has taken an entirely new turn, and historians offer what they consider irrefutable proof for the definitive solution of the riddle.

On the menus of the European North the Schnitzel appears as *Wiener Schnitzel* while in Southern Europe the very same delicacy traditionally passes as *Schnitzel à la Milanese*. The Vienna State Archives have now rendered an interesting document. In it, Count Attems, Emperor Francis Joseph's adjutant, relates how Austrian Field Marshall Radetzky, reporting to his Emperor on the development of the Italian Campaign, enthusiastically praised something very special to eat, prepared in the Milan cuisines: the

Milanese, Radetzky writes, dip the Schnitzel in eggs and bread-crumbs before frying it.

Emperor Francis Joseph requested his Field Marshall to personally demonstrate to the chefs of the Imperial Kitchen how such a *Schnitzel à la Milanese* ought to be prepared. The ranking chef executed the recipe so well that the Field Marshall frequently felt compelled to comment that he wished his military orders were executed with the same accuracy. At any rate, the Emperor and his Court came to appreciate the *Schnitzel à la Milanese* so much that it made its victorious entry into the most fashionable restaurants of the Danube Monarchy. And thus became the *Wiener Schnitzel*.

This development lead to immediate historical consequences. Young officers of the Imperial and Royal Austrian Army who were stationed in Italy, not only asked that

Wiener Schnitzel

(Viennese Veal Cutlets)

3 lbs. leg of veal	2 eggs beaten
salt to taste	1 cup bread crumbs
3/4 cup flour	1 cup fat
1 lemon sliced	

Have butcher cut and flatten out thin cutlets. Make incisions at borders after trimming. Salt. Dip first in flour, then in eggs, then in bread crumbs. Fry in deep hot fat until golden brown. Drain on absorbent paper. Decorate with lemon slices. Serves 6-8.

Wiener Schnitzel be served them but insisted that the Milanese had copied their Schnitzel from the Viennese. No doubt, the Austrian officers were in the wrong. But as it goes with problems touching on questions of high policy, neither were the Milanese entirely right when they insisted on having invented the process of dipping meat in eggs and breadcrumbs. The cook books of the Renaissance Age describe in detail the intricacies of the Italian cuisine but completely fail to mention the procedure just mentioned.

Fortunately, there is such a thing as cultural history, and its scholars came to the rescue of a problem which otherwise might have remained one of those harrassing never-solved mysteries of the human existence. These gentlemen discovered that it was the Spanish troops of Emperor Charles V who had imported the method of dipping meat in eggs and breadcrumbs to Italy. The Emperor's Chancellor, Cardinal Gattinara, they tell us, mentions in his papers that occasionally he had been served a *costoletta* or *fattina* in the Spanish manner.

Thus, the Schnitzel trails right into the heart of Andalusia. In that Spanish province, the Andalusians may during the 15th Century well have sacrificed their religion to the conquering Spaniards but it seems certain that they retained their excellent moorish cuisine. Digging even deeper, we find that the Schnitzel's conquest of Europe is closely connected with the events of the year 719 AD. At that time,

the Arabs invaded Spain. They also entered France which explains why the French discovered the Schnitzel as "*Veau pané à la Milanaise*".

It seems improbable, though, that the desert tribes invented the Wiener Schnitzel. We are all but certain that the Arabs came in contact with it when they invaded Byzantine territory, thus adopting one of the most popular recipes from the Byzantines who used to call the Schnitzel "*flogides*" and the process of dipping it in eggs and breadcrumbs "*leganon-katatripsein*".

At this point of the Schnitzel's past, historians found themselves checked. So far no trail leading deeper into antiquity has been discovered. Unfortunately, archeology while having unearthed a lot of useful things, has not been able to dig out a Schnitzel.

GROSSGLOCKNER ALPINE ROAD ATTRACTING EVER MORE TOURISTS

The Grossglockner Hochalpenstrass (Alpine road) was visited by a record number of tourists in the first 10 months of 1960. Up to the end of October toll stations along the road registered a total of 1,024,263 visitors travelling in 245,726 passenger cars, 8867 buses, 19,802 motorcycles, and 1166 bicycles. In addition, 1046 trucks with 29 trailers passed the road in freight traffic. The total of visitors in the first 10 months of this year is 4% above the corresponding figure for 1959 (984,405 visitors).

SKI AS NEVER BEFORE; INNSBRUCK PREPARES FOR THE 1964 WINTER OLYMPICS

Alpine skiers participation in the 1964 Winter Olympics at Innsbruck in Austria will make their runs on made-to-order trails which, organizers predict, will surpass previous games in extravagance, speed and scenery. The Austrian government and the City of Innsbruck are spending 12 million dollars to carve out the tracks.

The layout of the ski-trails is centered in two areas in the immediate vicinity of the city:

1. The men's downhill from the 6,800-foot Patscherkofel Mountain;

2. A "ski circus" for women's downhill, giant slalom and slalom events in a hitherto unexplored high-alpine region southwest of the city. It is known as "The Hoadl", a Tyrolean dialect word for "Kleine Haide" or Little Heath.

Friedl Wolfgang, secretary general of the Olympics and an internationally known ski expert, termed the swooping schusses and rolling slopes of Patscherkofel and The Hoadl "the best in the world".

Sigge Bergman, a Swedish expert in the "Federation Internationale de Skt"(FIS) said the Hoadl runs are "much better than those at Squaw Valley", site of the 1960 Winter Olympic Games.

The Hoadl, a north-south, basin-shaped valley, has an additional geographical advantage: it is sealed off toward the south by a mountain ridge which protects it against the "Foehn", a warm snow-eating southern wind. Innsbruck's alleged exposure to devastating Foehn effects was a major argument advanced by competing countries during the 1959 Olympic congress.

But Innsbruck officials are confident their newly-discovered Hoadl will be buried in snow even if the rest of Austria should be blown bare by Foehn in mid-winter.

Steeper than Squaw Valley

Downhill experts say the 11,200-foot Patscherkofel trail, with a vertical drop of 2,700 feet, is all in all steeper than the Squaw Valley Peak, allowing for record speeds up to 80 miles an hour. The Patscherkofel also has a series of natural drops and steep traverses that will strain the skiers endurance. The steepest drop lurks about halfway between two bumpy stretches at the "Oxen Passage" where a sweeping left turn suddenly plunges into a half-mile schuss of 37 degrees. The steepest Squaw Peak drop was 40 degrees but the terrain was slower.

"D-Day" for the Hoadl area is still far away. Army and civil engineers and lumbermen have just started slashing away at the dense woods in the lower parts of the projected runs. Artificial dams will protect the course from avalanches and excess snow deposits.

The women's downhill from the 7,500-foot Hoadl Peak is 8,000 feet long, almost 2,000 feet longer than Squaw Valley's KT-22 trail. The women's giant slalom from nearby Mount Pleissen is 5,760 feet long, exceeding Squaw Valley by 1,600 feet.

The men's slalom, giant slalom and the women's slalom courses are situated across the valley on a western flank of Birgitz Peak.



Innsbruck — Site of the 1964 Winter Olympic Games

AUSTRIAN INFORMATION

PUBLISHED BY THE

AUSTRIAN INFORMATION SERVICE

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